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THE ROLE OF SPONSORED MOTION PICTURES IN THE HIGH SCHOOL.

BY- WILLIAMS, DELOSS E. FINN, JAMES D.

UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES

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SHERMAN FILM EVALUATION PROFILE, LOS ANGELES, CALIFORNIA

IN ORDER TO DEVELOP ACCEPTABLE STANDARDS FOR USING
SPONSORED FILMS, A SURVEY CONCERNING PRACTICES IN THE
SELECTION AND USE OF THE FILMS IN HIGH SCHOOLS WAS MADE.
FOLLOWING A GENERAL QUESTIONNAIRE SURVEY OF SCHOOLS (GRADES 9
THROUGH 12) IN SOUTHERN CALIFORNIA TEACHERS WERE INTERVIEWED.
FILMS COVERING SIMILAR MATERIAL BUT HAVING DIFFERENT TITLES
AND EXTREME DIFFERENCES IN USAGE WERE PAIRED AND WERE
COMPARED IN TWO DIFFERENT GEOGRAPHICAL AREAS, MAKING USE OF
THE "SHERMAN FILM EVALUATION PROFILE." THE CONCLUSION REACHED
WAS THAT THE MAJOR ROLE OF THE SPONSORED FILM IN HIGH SCHOOLS
IS TO PROVIDE UP-TO-DATE MATERIALS ABOUT CURRENT BUSINESS,
INDUSTRY, AND SOCIETY. (JC)

U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
Office of Education

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F I N A L R E P O R T

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DeLoss E. Williams
Principal Investigator

The research reported herein was supported by a
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Submitted by
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CHAPTER I

INTRODUCTION

Schools today need many different kinds of instructional materials and need them in quantity. Public funds do not satisfy all such needs. Private industry is assisting education in many ways, including making learning materials available. Within the last ten years, such materials have tended to minimize advertising and have played upon general good will. The tremendous resources of private enterprise have made possible many motion pictures that would not have been profitable for commercial producers of educational films. Such films make possible educational experiences essential to a complete understanding of our free enterprise society. They also provide specific subject material for educational purposes.

In addition to films provided by private enterprise independently, there are combination efforts with various cooperating associations, private foundations, and the like. The National Science Foundation, Modern Language Association, Physical Science Study Committee are examples of sponsors whose funds have come from various agencies, including private industry. The definition of "sponsorship" also includes government agencies, church organizations, and labor unions. Sponsorship and subsidization may become synonymous at times.

The literature indicated wide recognition of the potential contribution of sponsored materials to education. There are many sponsored films of use in

various parts of the curriculum. Millions of dollars are invested in sponsored motion pictures, and business has evidenced interest in making more materials available. Actual listings showed an annual growth.

Combined efforts by business, industry, and education have made possible agreement upon criteria which tend to improve sponsored films for school use. Some educational authorities believed that sponsored materials should meet the same standards that other films do, before being admitted to the classroom.

WHY THE STUDY WAS MADE

The studies of Sinclair (7), Lusk (5), Standard Oil Company of California (35,36), and the Fosdick surveys for Modern Talking Picture Service (31) all reveal interesting and authentic data about principles and practices in production and use of sponsored films, and their distribution, promotion, and evaluation. However, all were made from the standpoint of the sponsor, even though several were doctoral studies produced while the candidates were employees of the commercial organizations. This does not destroy the value or validity of the studies, even though it does indicate a point of view that affected the design.

This is an attempt to study similar specific problems in greater depth, and to study them from the viewpoint of public education in Southern California.

SURVEY DESIGN.

The pattern of this study was as follows: (1) study of the literature, (2) a questionnaire survey to determine a "stream of evidence," (3) follow-up and depth probes, and (4) title comparison probe concerning relative popularity of paired titles.

DEFINITIONS

Sponsored motion pictures.--Sponsored motion pictures are films produced by or for an industry, business, governmental agency, social organization, or similar interested organization. The production cost is borne by the organization

or agency and the films are made available free or at a reduced rate, in contrast to commercially produced films issued at fees that reflect production costs and sales risks.

Films, titles, motion pictures.--The terms "films," "titles," and "motion pictures" are used interchangeable to designate the same medium. Within this study, such terms indicate 16mm motion pictures used for educational purposes.

THE PROBLEM

The selection, distribution, use, and responsibility for care of sponsored films tend to follow different patterns than do commercially produced titles. There is lack of understanding on the part of both sponsors and educators of their respective and mutual problems.

The problem of this study was to make an analysis of present practices in the selection and use of sponsored motion pictures in Southern California high schools in an effort to develop acceptable standards for the use of such material in the educational program and to encourage production of films to meet such standards.

QUESTIONS

The design of this study was such that answers were sought for the following questions:

1. How can film selection procedures be improved?
2. What makes some sponsored films more useful than others?
3. What local practices promote effective utilization?
4. Is distribution a factor in effective usage?
5. What is the relation of availability to preference?
6. Can the educational value of sponsored films be improved?
7. Would consultation with educational specialists improve sponsored film production?

CHAPTER II

PROCEDURES USED

BACKGROUND INFORMATION

Some knowledge of audio-visual practices in Southern California is needed for an understanding of the procedure used in this research, and for a framework of interpretation of the findings.

Each of the seven counties included in the study had a film service under the direction of the County Superintendent of Schools.* The requirements for serving schools were similar but not uniform. All offered a contract with individual school districts, based on average daily attendance. This varied in cost from seventy-five cents to \$1.50. Such a contract made motion pictures owned by the county available upon order. Most of the counties did not limit the number of films that could be obtained, the number of available bookings being the limiting factor. One county had a general "understanding" that "not more than two films per week" would be ordered by any one teacher. The most populous county had a formula to arrive at the number of contract year bookings. The contract dollar total was divided by \$2.25 (an estimated unit handling cost) and the resulting figure was the number of films covered by the contract. A 5 per cent overage was allowed. All films were loaned for one week for one unit charge.

In addition, most county services offered limited contracts on a sliding scale. An example of a limited contract scale follows:

*Counties included: Imperial, Los Angeles, Orange, Riverside, San Bernardino, San Diego, Santa Barbara.

<u>Number of films</u>	<u>Unit cost per film</u>
Less than 400	\$3.75
400-699	3.50
700-999	3.25
1000-1999	3.00
2000-2999	2.75
3000 and up	2.50*

*Limited contract schedule for Los Angeles County Schools film service, 1960-1961

A uniform fee per title was charged, regardless of length or color. This type of unit charge was common among counties.

Each of the counties had sponsored films on deposit. In most cases, these were listed in separate catalogs when prints were free of charge and were incorporated into the regular catalog listings when prints were purchased. Commonly, there was no unit charge made against the school that ordered the sponsored films, and no charge for delivery.

Large school systems (Los Angeles City was not included in the study) varied from extensive local film libraries to complete dependence upon county and other agencies. Many maintained partial contracts with county film service to cover high school needs.

Other sources of films included the normal distributors of sponsored films and the rental libraries. Some libraries, such as those maintained by state universities, charged small service fees for handling sponsored films. Individual school districts established their own policy in regard to sources. Many limited themselves to the county service. Some used other sources entirely. Others went to any source in the United States that could fill the need.

In securing a film from the county, the typical method was for the individual teacher to order on the form provided by the county. These orders would be channeled through the principal or audio-visual representative.

The county service would acknowledge the request and supply the film at the proper time by means of a county delivery service. The delivery cycle used most often was once a week, with delivery at a given school always on the same day of the week.

For rental of films, schools generally had some requisition or purchase order system, with approval of fund expenditures through the principal. These booking requests would be confirmed in the usual manner by distributors or film libraries. Deliveries were chiefly by postal service, although parcel service was used by some suppliers in the metropolitan areas.

Arrangements for the return of films would fall normally upon the administrator or audio-visual service of the school or district. Responsibilities for proper return were part of the problem under study.

In addition to these procedures, teachers had the usual coupons, reply cards, and special order forms from sponsors. Individual practices varied in the freedom of teachers to order apart from official channels.

INSTRUMENTS USED

Survey questionnaire.--The style of the questionnaire was influenced by the one used by the Standard Oil Company of California in its 1958 study (36). A number of the same items were used, since different populations were used, and the possibility of comparing replies seemed worthwhile.

Rough copies of the questionnaire were taken to several audio-visual directors as well as to educators in general administration for criticism and refinement. A distributor of sponsored films also assisted by suggesting the addition of several items. The final version was typed and offset printed so that the physical impression would be favorable. Every effort was made to counteract the difficulties raised by the length and the fact that entire faculty

groups were being sought as participants. In addition, the layout was intended to facilitate processing of data by IBM. The latter goal was not completely successful in that further work had to be done to enable rapid key punching.

Physically, the questionnaire comprised six pages, with 34 numbered items. These numbers were to clarify headings only, since there was a total of 271 choices, and additional open-entry spaces. A very complete answer, however, would have used only 79 entries plus any open-ended comments the respondent felt impelled to give (see Appendix for sample of questionnaire).

The results indicated that the questionnaire did obtain the information for which it was designed. The first interviews followed the format of the questionnaire closely, as well as exploring beyond. These personal contacts verified that the terms and wording were well understood. A few points of confusion that developed are noted in the discussion of the findings.

Among hundreds of comments made, only seven could be construed as being negative to the instrument itself. One response indicated that the whole questionnaire was confusing to the individual involved. Two persons stated that they had difficulty recognizing sponsored films, and therefore had difficulty marking the items. Four made emphatic "gripe" comments about the questionnaire, one remarking that he did not like any questionnaire, and another that he did not like to assist candidates for degrees.

Interviews.--The interviews following the general survey were based in part on the same questions. As indicated earlier, the first interviews followed the questionnaire items quite closely, with the addition of other questions. Copies of the questionnaire were used to record answers and to keep within a uniform pattern of interviewing. Additional questions were written in when space permitted notations.

As the interviews progressed, the probes deepened along lines of film utilization, types of limitations or restrictions on the use of films, and possible ways to improve sponsored films. No attempt was made to follow-up questionnaire items involving many choices, such as those requiring rating. These needed visual presentation, and there did not appear to be necessity for interview interrogation.

Specific questions added were: (1) "What do you do in showing or using films that seems especially effective?" (2) "Do you have any internal or external problems in distribution?" (3) "Even though many sponsored films are not 'aimed at' schools, we use them. If you could change them, what would you suggest?" If this did not elicit response, the question was re-worded as, "What makes some sponsored films more useful than others?" (4) Relative to items involving the giving of positive or negative criticism to sponsors, or advice to sponsors prior to or early in production planning, the additional question was asked, "Do you think this would help?" In other words, did the interviewee think the producer would value such criticism enough to respond to it. (5) "Do you have light control?" (6) "Do you have any equipment problems?" (7) If time permitted, a final item was asked regarding educational experiences needing new motion picture coverage.

Interviews were also held in connection with the probe in which two titles were compared. Specific reactions beyond the marking of evaluation sheets were sought. Questions pertained to the strong or weak points of the title.

In most cases, it was possible to identify the person being interviewed by means of his responses given on the evaluation sheets. If not, attitudes were soon evident. This enabled the interviewer to ask such questions as: "Would you really use this film in your class?" "You say you 'might use' this film. Would you actually order it?" "How and where do these films fit into your course of

study?" Leads given in the answers were pursued to find out what made one film more popular or more useful than another. In no case were both films equally popular with the same individual.

Sherman Film Evaluation Profile.--One probe was made in an attempt to find out what makes one film more useful than another. Two pairs of films were selected. A title with very low circulation was matched with another in the same subject area that had markedly greater popularity. In order to make the comparison objective, an instrument was sought that was suitable. Many evaluation forms were contained in published works and local usage. One that had a definite point scale and considerable acceptance was the Sherman Film Evaluation Profile developed by Dr. Mendel Sherman of Indiana University in connection with his doctoral study (34).

Dr. Sherman was concerned with the selection of motion pictures in the instructional program. His study was dependent upon the use of an evaluative instrument. A thorough review of evaluative forms used since 1926 was made. Some had been developed by leading researchers and were recommended by some professional associations. Many different criteria had been used. Sherman noted that the earliest dealt with elements in the construction of the film itself. During the 1930's a concern for the viewer was added (34:12-31). Sherman observed that no prior evaluation form made provision for measurement of film excellence on an objective scale--depending upon subjective judgment and opinion (34:28). Using the criteria from the literature, opinions of several authorities, and his own arbitrary choice, Sherman selected the following eleven criteria:

1. Relevancy of the subject matter to the curriculum
2. Accuracy of the information
3. Organization of film content
4. Scope of film content
5. Film length
6. Relation of picture to sound
7. Pupil interest

8. Pupil comprehension
9. Technical quality of the picture
10. Technical quality of the sound
11. Overall rating of the film (34:42).

A ten-step scale was adopted as a fair compromise, since Sherman found that authorities did not agree as to the ideal number (34:44). The resulting evaluation form was used successfully in his doctoral study. It has been used in the same form for a number of years in the rating of films for Teaching Tools Magazine, now incorporated in Film World.

It was necessary to add a few items to Dr. Sherman's form in order to gain information pertinent to this study. These items raised questions regarding the following: (1) knowledge of prior use, (2) reasons for choice, (3) physical conditions of viewing, (4) whether a class was involved, (5) name of class and suitability of the film, and (6) name of another more suitable class, if appropriate. Together with covering letter, three pages comprised the form used herein.

REPORTING PROCEDURE

The reporting of actual figures in this study is done for the purpose of showing the extent of response and to give background for insights and conclusions. Since the original purpose was to find "streams of evidence" rather than to accumulate figures for a statistical treatment, figures and percentages are used to show degrees or extent of evidence; they are also used to make comparisons.

PROCEDURE

A general survey was made of a sampling of the 101 high school districts in the seven counties of Southern California, excluding Los Angeles city. Thirty-nine schools participated to some extent. Thirty-five participated on the desired basis of entire faculties. A total of 1,757 questionnaires were distributed; in reply, 655 usable replies were received, a return of 37 per cent. Various sizes

of schools in all geographic areas were represented.

TABLE 1
PARTICIPATING SCHOOLS, BY SIZE

Enrollment size	Number of schools	Number of replies	Per cent of total
2001 and over	8	106	16.2
1501 to 2000	8	228	34.5
1001 to 1500	7	160	24.4
501 to 1000	5	68	10.5
Under 500	<u>11</u>	<u>93</u>	<u>14.4</u>
Total	39	655	100.0

Respondents were asked to indicate whether they held the position of teacher, department head, or audio-visual representative. It may be seen that, since only two were full-time audio-visual directors, classroom teaching was represented in the responses rather than administration. Table 2 gives the number in each category.

TABLE 2
PARTICIPATION, BY POSITION

Position	Number
Teacher	517
Department head	122
Audio-visual representative	<u>16</u>
Total	655

Follow-up interviews were made in at least one school in each of the seven counties, and one in each size of school, based on five enrollment size groupings. Two of the schools did not participate in the questionnaire survey. Nine schools were visited and fifty-six teachers interviewed. The interviews were designed to probe more deeply into selection and utilization practices, as well as to gain insights beyond the bare revelations of the questionnaire.

Two title comparisons were made between paired titles, one with poor circulation and the other a more popular film. Two different geographical areas were selected. Within Los Angeles County, The Story of Oil Marketing (low circulation) was paired with One Out of Seven (high circulation), both films having vocational interest. In the counties outside Los Angeles County, Rainbow Harvest (low circulation) was contrasted with Treasure Islands (high circulation), both appealing chiefly to classes in homemaking and geography.

The purpose of this comparison was to determine, if possible, what makes one film more popular or more useful than another. The Sherman Film Evaluation Profile, with a few added questions, was utilized. Several interviews followed to provide a check on the responses to the written instruments. Ten districts were used in each area, 83 replies being received. Interview contacts were made in two districts outside Los Angeles County, involving six teachers in three schools. Within Los Angeles County, five teachers in three districts were interviewed.

CHAPTER III

PRINCIPAL FINDINGS

SELECTION PRACTICES

Film selection begins with the teacher objectives (1:223). In order to secure the most suitable title to fill the need, a teacher must be familiar with sources, methods of securing, and the criteria for judging the qualities desired. Catalogs, indexes, journals, publicity releases, and personal contacts afford possibilities for increasing the alternatives in selection.

Securing the ideal choice to fill a given need is not possible at all times. Availability at the time needed, ordering in advance of need, as well as mechanical problems must be considered. Compromises often occur between preference and what is possible.

Use of sponsored films was indicated by 75 per cent of the 637 replies. Selection practices were affected by the availability of films because the number that could be used was determined by the supply. Kinescopes were rarely available according to 62 per cent of the replies. Ordering months in advance was necessary because of competition for bookings. A very high percentage of titles were selected originally because they fitted the subject for which intended.

Selections were made by using standard listings of free motion pictures, county services, coupons and announcements in magazines, and the advice of the audio-visual coordinator. The latter source was especially important in schools of more than 1500 enrollment. Actual practice and preference had very little difference, except that the audio-visual coordinator rated higher in preference than in use.

Film evaluation and selection were left largely to the classroom teacher. Very few districts had written policies regarding selection and use of sponsored materials. Written policies received agreed with principles listed in the literature. Teachers evidenced little awareness of the existence of written policies.

Very few limitations were placed on the number of titles a teacher might use, the source for selection of sponsored films, or the grade or subject in which the films might be used. Rental film sources were limited in about one half of cases.

CLASSROOM UTILIZATION

Slightly more than one half indicated that they used and preferred film programs that occupied about half of the class period. Some 86 per cent showed films from all sources once a month or oftener. Sponsored films were used less frequently than non-sponsored films in the "weekly or oftener" category.

TABLE 3
PROGRAM LENGTH, BY SCHOOL SIZE

Enrollment category	Entire class period		About one half a period		Less than half a period	
	Number	Per cent	Number	Per cent	Number	Per cent
2001 and over	18	25	47	66	6	9
1501 to 2000	53	33	95	60	12	7
1001 to 1500	56	46	53	44	12	10
501 to 1000	18	39	24	52	4	9
Under 500	25	37	38	56	5	7

In the area of method, there were a number of practices besides preview, preparation, presentation, and testing. Note-taking, proper timing in the course of study, and pointing out important features (especially with low-ability students) were mentioned.

Some different techniques were: writing the "boss" a memorandum regarding

TABLE 4
FREQUENCY OF CLASSROOM USE OF SPONSORED
AND NON-SPONSORED FILMS

Frequency of use	Films other than sponsored		Sponsored films	
	Number	Per cent	Number	Per cent
Weekly or more often	106	25	43	13
Twice a month	106	25	75	22
Once a month	151	36	174	51
Less often*	<u>56</u>	<u>14</u>	<u>48</u>	<u>14</u>
Total	419	100	340	100

*Added by respondents and not printed on the form

the use of the film with new employees; writing a summary of what the film might be about, prior to viewing, knowing only the company, product and a little about the operation; and a continuing referral to films in post-showing discussions.

Foreign language instructors used normal methods together with discussions and writing in the language involved.

DISTRIBUTION FACTORS

Sources of films were ranked by frequency of use as (1) county services, (2) local school systems, (3) commercial distributors, and (4) direct contact with sponsoring company. A very high percentage reported that motion pictures were delivered "a fair percentage of the time as promised." Confirmation notices were received by 94 per cent of the respondents "most of the time" or "always." Some 74 per cent of respondents believed that some suppliers did better than others. Slightly more than one half indicated that report forms were completed personally by the teachers. Various methods were used in reporting data to sponsoring agencies.

Some 9 per cent of respondents paid transportation charges out of their own pockets. More than half indicated that they would be unwilling to pay a

\$2.00-to-\$5.00 fee for the use of sponsored films. More than two thirds of the respondents (69 per cent) noted that their schools had an annual budget for films. The larger the schools the more likelihood that there was an annual budget for motion pictures. Some districts used sponsored films "because they were free" when budget allowances ran out. Distribution within school districts was not reported to be a problem.

AVAILABILITY AND PREFERENCE

A distinction was drawn between the availability of a title and what the teachers preferred to use. After using once, a sizable proportion indicated "a few times" as the re-order possibility. There were indications that there might be an equal or greater rejection possibility for non-sponsored films.

TABLE 5

ESTIMATED PERCENTAGE OF SPONSORED FILMS RE-ORDERED AFTER FIRST SHOWING

'How often did you re-order films?'	Number	Per cent
Many times	98	43
A few times	<u>128</u>	<u>57</u>
Total	226	100

According to 93 per cent of respondents, after confirmation of delivery, actual delivery was made "a fair percentage as promised," or more often. Kinescopes were noted as having the highest rate of non-availability. Sponsored film deliveries had a poorer record of deliveries than non-sponsored films.

THE TEACHER VIEW OF IMPROVING SPONSORED FILMS

The checklist of negative criticism elicited many responses, some contradictory and many favorable comments being added. The considerable number of

TABLE 6
FILM DELIVERY AS PROMISED

Record of delivery	All types of films		Sponsored films only	
	Number	Per cent	Number	Per cent
Almost always as promised	377	73	137	68
A fair percentage as promised	126	24	50	25
Frequently after date promised	11	2	9	5
Many do not arrive at all	<u>5</u>	<u>1</u>	<u>5</u>	<u>2</u>
Total	519	100	201	100

negative criticisms indicated need for improvement of films. Rejection of films with serious defects was indicated.

The film report served as a means of indicating negative criticism to sponsors in only 16 per cent of cases. Positive criticism was indicated in 34 per cent of cases. The small school had greater reticence in expressing negative criticism. There were varying opinions as to whether expressions of negative criticism helped. There was practically no evidence that sponsors had sought advice from classroom teachers prior to producing motion pictures. Some teachers thought that this practice might help.

FACTORS CONTRIBUTING TO USEFULNESS

The type of film in which application of principles to a subject was dealt with received top rating by 73 per cent of respondents, when the criterion of choice was the usefulness of the film. In second and third place were films dealing with principles and "how-to" operations, which received 63 per cent and 61 per cent usefulness ratings, respectively. Subject areas in which most films were of greatest value were science, social studies, industrial arts, business education, and homemaking.

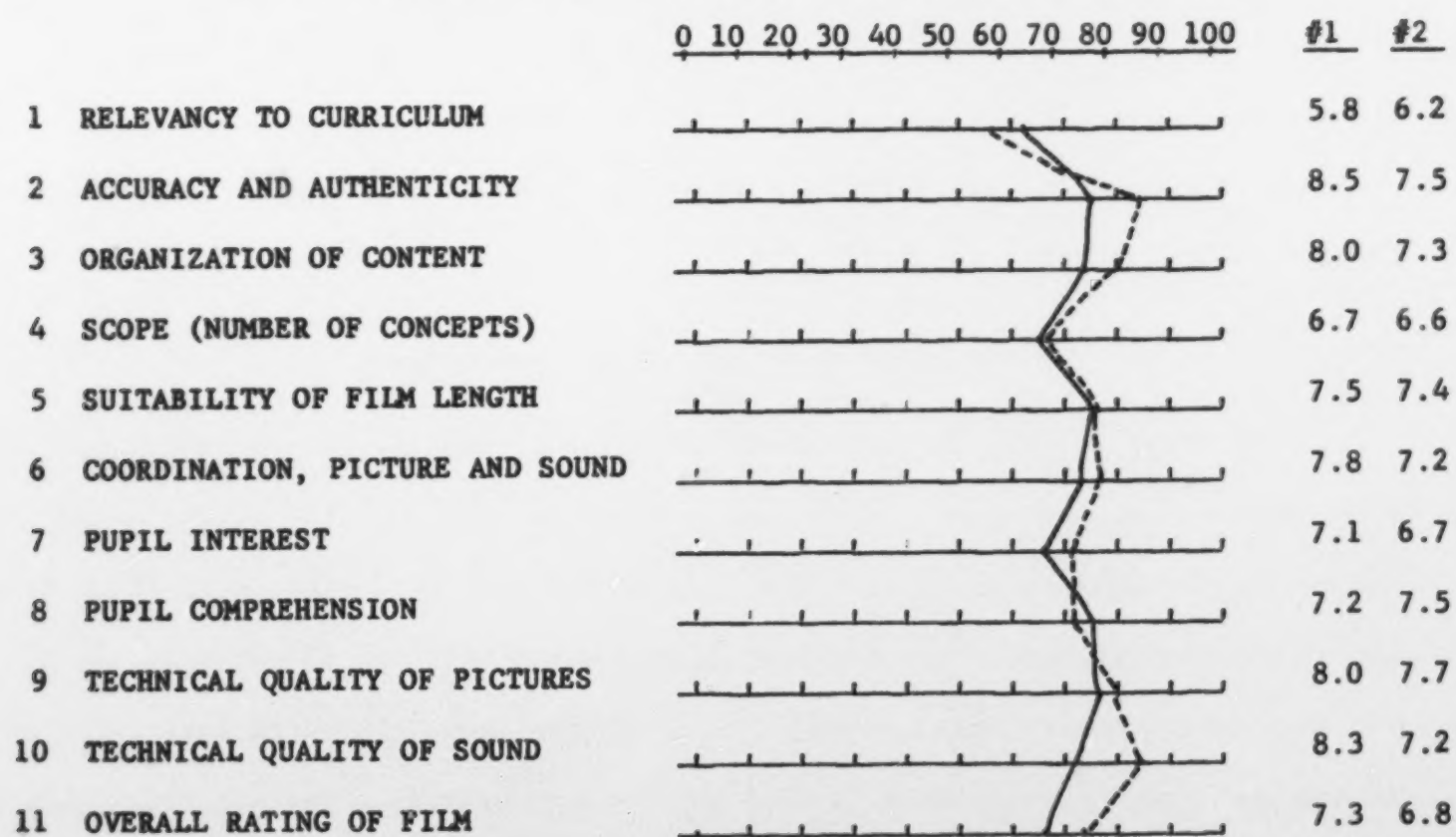
Supplementary materials, when known to be available, were requested by 31 per cent of respondents "almost always"; but 80 per cent stated that they would like more such aids. Interview reactions did not clarify the situation as to need, possible use, or preferred type of supplementary aids.

An inspection of the lists of ten most popular films and ten least popular films from three major sponsors provided no clues as to the reasons for their popularity or lack of popularity, aside from the fact that the films filled a need in the curriculum.

The probe comparing the popularity of two titles in two different geographical areas also failed to reveal any definite information as to why one title was more popular than another. In both probes, the title with the fewest bookings on record received a slightly higher rating on the Sherman Film Evaluation

FIGURE 1

SHERMAN FILM EVALUATION PROFILE: LOS ANGELES COUNTY PROBE

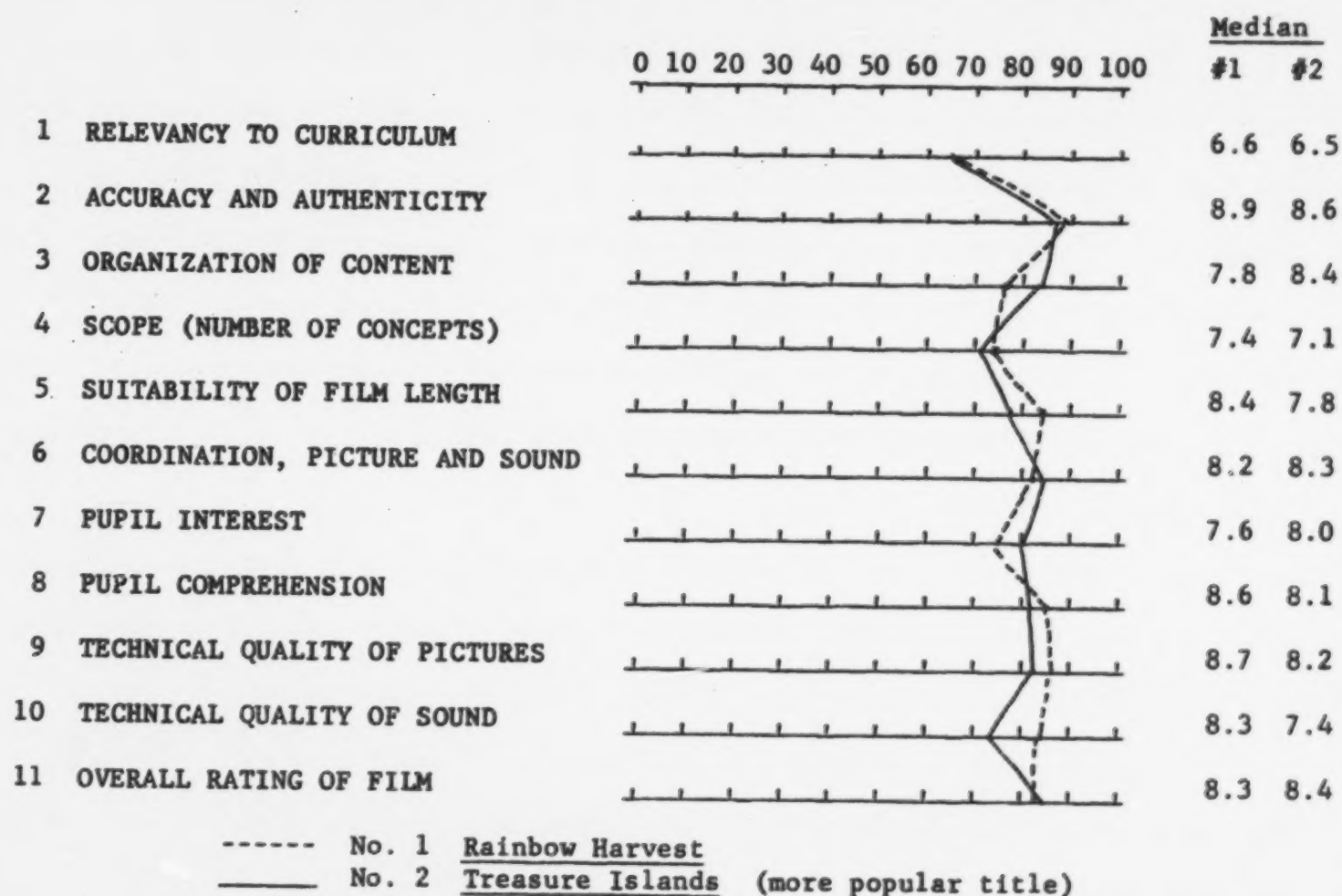


----- No. 1 Story of Oil Marketing

———— No. 2 One Out of Seven (more popular title)

FIGURE 2

SHERMAN FILM EVALUATION PROFILE: SOUTHERN CALIFORNIA PROBE



Profile. Interviews revealed the disparity among teachers in methodology as well as in course objectives. The instruments used did not measure or indicate reasons for the differences in popularity of the titles selected.

Sherman pointed out that in using his film evaluation profile no single criterion could guarantee acceptance or rejection of a film (34:229).

PHYSICAL FACTORS

Neither room light control nor lack of equipment were reported or discovered to be major problems affecting film usage. Equipment problems involved age and servicing of films rather than their quantity.

IMPROVED COVERAGE

Many suggestions were offered concerning additional coverage of subject areas by motion pictures, all subject areas being mentioned. Vocational guidance and "how-to" presentations in business and industry were mentioned frequently. Application of mathematics to business and industry was a frequent response. The greatest number of needs was indicated in the area of social studies. Some of the latter cited as examples the need for kinescopes of television programs.

The up-dating and revising of films were also noted as ways of improving well-liked current film offerings.

An increasing number of television programs have been made available for classroom use in recent years. Learned societies, aided by outside grants, have sponsored many recent additions to filmed instructional materials.

Greater numbers of prints have been made available by permitting film purchases, as well as deposits of sponsored motion pictures. Some prices have been subsidized.

NEW APPROACHES

In addition to information discovered through the general survey and subsequent interviewing in schools, contacts with sponsors, inspection of catalogs and journals, and studies of practices in the field revealed trends and variants that should be reported to give a more complete picture of the future of classroom film sponsorship.

Some element of sponsorship or subsidization is involved in the developments reported. Although the final production may not have been supplied free of charge, the sales price did not reflect the total cost of research, writing,

and production of films for educational uses, nor the risk factor in relation to potential marketing. Schools have benefited by having materials made available that would not have been produced without such sponsorship or subsidization.

An increasing number of television programs have been released for general use. Learned societies have participated, together with financial sponsors, to provide films specifically for educational purposes. Most of these films have been made available on a sale, lease, or rental basis.

Special grants have made complete courses of instruction available in physics, chemistry, and the humanities.

Regardless of the eminence of the organization, productions must fill a need in the classroom in order to gain acceptance.

Availability has been facilitated by the practice of companies which release films for sale at "reasonable" or reduced rates, in addition to the deposit of free prints. One company provides general film library service free of charge.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

THE PROBLEM

The problem was to survey the stream of evidence as to current practices in the selection and use of sponsored films in Southern California high schools, grades nine through twelve, in order to develop acceptable standards for their use.

DESIGN OF THE STUDY

The study was begun with a survey of the related literature to obtain background and the state of knowledge concerning the sponsored film, especially in relation to education. The next step was a general survey of schools and school districts by questionnaire in order to obtain a stream of evidence.

Interviews were conducted with teachers as a check on the questionnaire results and to probe certain aspects of the study in greater depth. Another depth probe was a title comparison in which two pairs of films were compared in two different geographical areas, making use of an evaluation profile. Further interviews were held with some participants in the latter probe to go beyond the written instrument.

CONCLUSIONS

The results of this study lead to the conclusion that the major role of the sponsored film in the high school is to provide up-to-date materials about current business, industry, and society utilizing the best methods of educational presentation in accordance with accepted standards for sponsored film production. Sponsors must anticipate that teachers will apply the same criteria in judging

sponsored motion pictures as are used for non-sponsored titles.

It is evident that educators must cease thinking of "sponsored materials" as synonymous with "free materials." It has been shown that all motion pictures that have had a sponsor (someone who paid part or all of the production or risk expense) have not been made available free of charge. Sponsorship has enabled the production of motion pictures that would not have been produced as a commercial risk. Some have been free and some for sale. The growing practice of depositing a limited number of prints and selling additional prints at cost or at reduced rates limits the application of the term "free." Furthermore, inasmuch as "identification of source" is considered one of the necessary criteria involved in selection and evaluation, the only way to label a sponsor would be to call him by name, regardless of fee or lack of fee.

Selection

1. Sponsored films provide a considerable proportion of the motion pictures used by teachers and, therefore, fill an educational need.
2. Listing of sponsored films in various indexes, catalogs and publications is important to their use in high schools. Schools that restrict themselves to one source thereby limit the resources available to their teaching staffs.
3. Teachers feel a need for assistance in selection of materials through teacher education courses, as well as on the local level by assistance from an audio-visual representative, and local listings of materials.
4. Administrators are leaving the evaluation of sponsored films chiefly to the teachers. A first showing before a class usually constitutes the preview. The rejection rate indicates that a highly selective process is being used.
5. Very few school districts have written policies governing the use of free materials, including films.

Utilization

6. Although films are being selected primarily to fill a need in a subject presentation, sponsored films are being used in some districts "because they are free," without close application to timing or course content.
7. Length of a majority of films is in accordance with utilization practices preferred by instructors.
8. Variations in film use indicate the need for much in-service training to improve practices in line with research findings concerning learning and methodology.
9. Greater variation in judgment of quality and in use is evident within schools than is apparent, in general, between schools.

Distribution

10. County film libraries are playing a major role as suppliers of sponsored motion pictures.
11. Sponsored film sources with poor delivery records tend to be eliminated from consideration, the result being that the films involved benefit neither the sponsor nor the schools.

Availability and Preference

12. Film reports of showing and attendance do not give a complete picture of teacher preferences or reactions as to educational effectiveness.
13. The demand for sponsored films exceeds the supply for many titles, especially for kinescopes of nationally televised programs.
14. Availability is a very important factor in relation to (a) titles listed for a particular subject, and (b) number of prints available to fill the demand at the time the subject is being taught in the course of study.

15. Although shortage of material is a problem in some areas of the curriculum, lack of knowledge of available titles is apparent.

16. The popularity of a film may not be an indication of its educational usefulness.

Improvement

17. If sponsors want teacher reactions, specific questions must be asked rather than such general and open-ended phrases as "remarks" or "comments."

18. Many sponsors are cognizant of educational objectives and are striving to fill educational needs.

19. Teachers have many worthwhile ideas about new coverage needed from motion pictures.

20. Trends in the production of sponsored films indicate the possibility of giving coverage in more areas, and of making more prints available at low cost.

21. Trends indicate that more sponsored pictures will be produced specifically for educational purposes.

RECOMMENDATIONS

It is recommended on the basis of the conclusions drawn that:

1. Sponsors budget film expenditures so that an adequate number of prints are available to fill normal booking demands, through good distribution channels.

2. School districts maintain a continuing in-service training program for better motion picture utilization.

3. Teacher training institutions devote more attention to sources of instructional materials and to the selection process.

4. School authorities adopt written policies affecting selection and use of sponsored motion pictures, according to the principles published by the

American Association of School Administrators.

5. School administrative personnel examine communication procedures so that there will be greater understanding of policies affecting selection, ordering, payment of fees, and use of sponsored films.

6. School administrators provide local assistance to teachers in selecting sponsored titles by making essential catalogs available, and by providing school audio-visual representatives.

7. Sponsors place less reliance upon numbers of film showings and attendance reports as indices of teacher preference.

8. Sponsors solicit teacher reaction before going into production--to learn both subject coverage needs and cues as to methods of presentation.

9. Sponsors consider revising and up-dating popular motion pictures rather than withdrawing them from use.

10. Sponsors who want to make an educational contribution consider some films needed in subject areas, even those of low popularity potential.

11. Eminent societies or organizations participating in the production of motion pictures, pre-test and evaluate them on the intended user level at early stages of planning and production.

RECOMMENDATIONS FOR FURTHER STUDY

It is recommended that further study be conducted in order to determine:

1. What areas of the curriculum need additional motion picture coverage.
2. Which areas can be covered by sponsorship.
3. What form of sponsorship would accomplish the greatest educational benefit.
4. How more cooperative evaluation of sponsored films can be accomplished.
5. How business, industry and education can cooperate to provide better teaching materials.

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A P P E N D I X

A STUDY OF THE ROLE OF SPONSORED MOTION PICTURES IN THE HIGH SCHOOL

Spring, 1960

This is an effort to improve the role of the sponsored film in high schools. Private funds are being expended to make such material available. More knowledge about the role that this valuable resource can fill will improve the contribution being made at the present.

DEFINITION: Sponsored motion pictures are films produced by or for an industry, business, governmental agency, social organization, and the like. The production cost is borne by the organization or agency and the films made available free or at a reduced rate in contrast to commercially produced films where the fees reflect production costs and sales risks. Some examples: Alaska's Silver Millions, The American Farmer, Seashore Oddities and Story of Copper.

*NOTE: In some cases, you may need to check more than one choice.

1. DO YOU USE SPONSORED MOTION PICTURES IN YOUR TEACHING?

- A. Regularly
- B. Infrequently
- C. Not at all

203
277
157

2. HOW OFTEN DO YOU USE FILMS IN YOUR TEACHING?

- A. Weekly or oftener
- B. Twice a month
- C. Once a month

Films other than sponsored	Sponsored Films
106	43
106	75
151	179

3. HAVE YOU USED MOTION PICTURES (OR KINESCOPES) OF SPONSORED TELEVISION PROGRAMS IN YOUR CLASSES?

Yes 197 No 379

4. TELEVISION MOTION PICTURES OR KINESCOPES ARE:

CONSIDERING THEIR CONTENT and your practice

- A. Readily usable in original form for classroom teaching.
- B. Adapted for classroom use.
- C. Considerably adapted for use.

Yes 97 No 27
Yes 75 No 6
Yes 28 No 18

CONSIDERING THEIR LENGTH and your practice

- D. Too long for classroom use.
- E. Long but can be used.
- F. You show in two or more class periods.
- G. You edit and show in one period.

Yes 31 No 18
Yes 101 No 7
Yes 44 No 9
Yes 22 No 10

5. HAVE YOU FOUND MOTION PICTURES OR KINESCOPES OF TELEVISION PROGRAMS (check)

- A. Readily available
- B. Available most of the time
- C. Rarely available

36
125
263

6. ARE YOU RESTRICTED AS TO SOURCE OF RENTAL FILMS? (Sources where fees required--other than county film libraries)

Yes 263 No 287

7. ARE YOU RESTRICTED AS TO SOURCE OF SPONSORED FILMS?

- A. May use any source where title acceptable
- B. May use only certain sources
- C. May use only titles on deposit with district
- D. May not use at all
- E. Other (specify)

404
31
36
12

*655 respondents

8. WHEN YOU USE FILMS IN THE CLASSROOM, DO FILMS OCCUPY?
(on the average)

- A. Entire class period for that day
B. About half the class period
C. Less than half the class period

Actual (estimate)	Preferred
170	113
257	192
39	28

9. BASIS FOR CHOICE OF SPONSORED MOTION PICTURES WAS:

- A. Fitted subject
B. Available at the time
C. Someone else ordered
D. No funds available for rental films
E. Other (specify) (Combinations A-D)

332
27
28
6
108

10. INDICATE SOURCES YOU USE THE MOST IN SECURING SPONSORED FILMS:

- A. Film libraries at
1. State University
2. County Schools
3. Public Library
4. Local School System
B. Commercial distributors (e.g. Modern Talking Film Service)
C. Direct from Sponsoring Company
D. Other (specify) _____

Rank in order of frequency

1	2	3	4
23	26	29	37
212	74	22	24
5	16	15	24
116	44	30	20
79	70	43	31
66	78	68	44

11. HOW DID YOU LEARN ABOUT SPONSORED FILMS YOU USED?

(under "Preferred" please rate A for excellent with range to F as completely unsatisfactory)

- A. Through coupons and other announcements in educational and other magazines
B. Requested firms to place name on mailing list
C. Use of various source lists and guides to free materials.
D. Exhibit at teachers' conventions
E. Your Audio-Visual Coordinator
F. Other school teachers
G. Called on by business representative
H. Information or catalog provided by county
I. Information or catalog supplied by local school district
J. Direct publicity from distributor or company.
K. Other (specify) _____

Method Used (Please check applicable method)	Preferred (Please rate methods) A B C D E F					
104	55	37	53	21	13	20
31	28	28	36	16	13	20
145	110	60	47	14	7	5
40	37	36	21	13	10	26
91	76	44	26	16	6	17
72	52	39	34	17	12	17
34	30	13	26	14	13	40
112	111	49	33	10	8	10
71	82	36	19	5	6	16
100	62	41	46	16	8	16
	7	6	4	1	1	4

12. WERE SPONSORED FILMS EVALUATED?

- A. Before use
B. After first showing
C. At end of day
D. No formal evaluation

162
139
46
100

13. WHAT PERCENTAGE OF SPONSORED FILMS WOULD YOU SAY YOU HAVE RE-ORDERED AFTER USING ONCE?

- A. Estimated percent
B. Many times
C. Few times

98
128

14. HOW MANY TIMES DO YOU USE FILMS THAT YOU DISCOVER SOMEONE ELSE ORDERED?

A. Frequently 115
 B. Seldom 222
 C. Not at all 146

If so, do you ask the supplier for an extension of time?
 D. When showing dates do not cover use 48
 E. Occasionally 122
 F. Never 138

15. SPONSORED FILMS IN YOUR DISTRICT ARE EVALUATED BY:

A. Same procedure as other films
 B. Separate consideration

3276216. SPONSORED FILMS ARE EVALUATED BY:

A. Administration
 B. A-V Coordinator
 C. Department Head
 D. Classroom Teacher
 E. Evaluation Committee

F. Other (specify) (C + D = 54 / Other Combinations = 63)

7222528512917. DOES YOUR SCHOOL DISTRICT HAVE A WRITTEN POLICY REGARDING USE OF FREE MOTION PICTURES?

A. Yes

B. No

C. Oral policy only

1202576518. TO SECURE MOTION PICTURES NOT OWNED BY THE SCHOOL DISTRICT, ORDERS ARE MADE:BASIC METHOD

A. Once a year
 B. By semester
 C. By quarter
 D. Monthly
 E. As Necessary

YOU ARE REQUIRED TO SUBMIT YOUR ORDERS:

F. Basic method above

G. At least 6 weeks in advance of showing
 H. At least 4 weeks in advance of showing
 I. At least 1 week in advance of showing
 J. No policy

Method Used	Preferred
117	54
61	53
11	16
31	29
221	141
156	49
47	22
83	42
61	44
84	34

19. DOES YOUR SCHOOL LIMIT THE USE OF MOTION PICTURES TO PARTICULAR GRADES OR SUBJECTS?

A. Definite limitation

B. Generally limited

C. No limitation

If there is some degree of limitation, the limitation is imposed by:

D. Written policy

E. General understanding

F. Listing in source or reference book

G. Listing in film catalog

H. Other (specify) _____

176643377892720. ARE YOU RESTRICTED AS TO THE NUMBER OF MOTION PICTURES YOU MAY USE?

A. Yes

B. No

If yes, are you restricted in:

C. Films other than sponsored

D. Sponsored films

E. Both

5551313219

21. AFTER BEING INFORMED THAT FILMS WOULD BE DELIVERED AT A SPECIFIED TIME, THEY ACTUALLY ARRIVE:

- A. Almost always as promised
- B. A fair percentage as promised
- C. Frequently after date promised
- D. Many do not arrive at all

All Types of Films	Sponsored Films Only
377	137
126	50
11	9
5	5

22. IF A FILM IS ORDERED WELL IN ADVANCE OF SHOWING DATE, CONFIRMATION (knowledge that film will be received or will not come) IS RECEIVED:

- A. Always
- B. Most of the time
- C. Seldom
- D. Never

246
254
20
11

23. SPECIFICALLY, DO SOME SUPPLIERS DO DECIDEDLY BETTER IN FULFILLING CONFIRMED REQUESTS?

- A. Yes
- B. No

263
92

24. DO YOU PERSONALLY COMPLETE FILM REPORT FORMS FOR SPONSORED FILMS?

- A. All
- B. Frequently
- C. Once in a while
- D. None
- If you do not, who does?
- E. Local A-V Coordinator
- F. District A-V Director
- G. Department Head
- H. Principal
- I. No one
- J. Other (specify) _____

235
79
37
95
48
16
17
4
25
4

25. IF TRANSPORTATION CHARGES ARE INVOLVED, THESE ARE PAID BY:

- A. Teacher making request (personal payment)
- B. By school through principal
- C. By school through audio-visual representative
- D. By district because centrally received
- E. By district because charges forwarded by teacher
- F. Other (specify) _____

43
106
98
157
43
10

26. WOULD YOU BE WILLING TO PAY A SMALL RENTAL FEE (\$2-\$5) FOR SOME OF THE SPONSORED FILMS THAT YOU ARE NOW RECEIVING FREE?

- A. Yes, in all cases
- B. Yes, in about half of the cases
- C. Yes, in about 25% of the cases
- D. No

33
63
48
302

27. DOES YOUR SCHOOL HAVE AN ANNUAL BUDGET FOR RENTAL OF INSTRUCTIONAL FILMS?

- A. Yes
- B. No
- C. No budget but some funds generally available

315
46
47

8. WHAT TYPES OF COMMERCIALY SPONSORED FILMS DO YOU FIND MOST USEFUL FOR YOUR PURPOSES? (rate as many as apply)

- | | |
|---|------------|
| A. Films dealing with principles, such as PRINCIPLES OF: CHEMISTRY, PHYSICS, GEOLOGY, AUTOMOBILE ENGINES, etc. | |
| 1. Very useful | <u>172</u> |
| 2. Useful | <u>91</u> |
| 3. Little use | <u>22</u> |
| 4. Does not apply in my field | <u>132</u> |
| B. Films dealing with applications of principles? | |
| 1. Very useful | <u>171</u> |
| 2. Useful | <u>133</u> |
| 3. Little use | <u>33</u> |
| 4. Does not apply in my field | <u>83</u> |
| C. Films for practical courses showing "How to" operations, such as shopwork, business practice, home economics, etc. | |
| 1. Very useful | <u>177</u> |
| 2. Useful | <u>99</u> |
| 3. Little use | <u>47</u> |
| 4. Does not apply in my field | <u>124</u> |
| D. Films having supplemental value, such as travelogues. | |
| 1. Very useful | <u>104</u> |
| 2. Useful | <u>131</u> |
| 3. Little use | <u>77</u> |
| 4. Does not apply in my field | <u>122</u> |
| E. Other (specify) | |

9. LIST THREE SPONSORED MOTION PICTURE TITLES THAT HAVE BEEN OF PARTICULAR VALUE IN YOUR TEACHING:

10. IF YOU HAVE INFORMATION THAT THERE ARE SUPPLEMENTARY MATERIALS SUPPLIED WITH FILMS (for instance, teachers' manuals or guides and wall charts) DO YOU ORDER AND USE THEM?

- | | |
|--|------------|
| A. Almost always | <u>144</u> |
| B. Sometimes | <u>180</u> |
| C. Very seldom | <u>135</u> |
| Would you like to have more of these supplementary, printed materials? | |
| D. Yes | <u>271</u> |
| E. No | <u>64</u> |

11. DO YOU HAVE CRITICISMS OF SPONSORED FILMS?

- | | |
|---|------------|
| A. "Too commercial" | <u>105</u> |
| B. Poorly adapted to my courses. Hard to fit into curriculum. | <u>84</u> |
| C. Too long | <u>16</u> |
| D. Too short | <u>19</u> |
| E. Not enough diagrams | <u>12</u> |
| F. Narrator talks too much | <u>18</u> |
| G. Commentary should explain more | <u>30</u> |
| H. Tries to propagandize | <u>18</u> |
| I. Other comments. (Please feel free to state them at any length you desire.) | |

32. HAVE YOU EVER INDICATED

Negative criticism to a sponsor by report, letter, to salesman, or by some other means?

A. Yes

B. No

Positive criticism?

C. Yes

D. No

92
391

204
278

33. HAVE SPONSORS OR POTENTIAL SPONSORS EVER ASKED YOU FOR OPINION OR ADVICE AS TO
(check following statements if they apply):

A. Improving a motion picture

B. Pre-planning a specific film

C. Suggesting new subjects

D. Best kind of media (filmstrip, motion picture, chart, printed materials) to present curricular concepts

4
4
4
4

34. List three educational experiences or lessons that you believe would be improved by new motion picture coverage.

PLEASE INDICATE THE FOLLOWING:

Name of school 40 schools in 7 counties (Southern California)

in _____ District.

Check your position in school: Teacher

Department Head

School A-V Coordinator

District A-V Coordinator }

516
123
16

Subject area(s) taught:

655

PLEASE RETURN TO:

Mr. DeLoss E. Williams
P. O. Box 387
Whittier, California

YOUR COOPERATION AND ASSISTANCE ARE APPRECIATED.

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